

FACULTY OF MUSIC UNIVERSITY OF TORONTO

OPERA DIVISION

Opera Excerpts

* * * * *

Friday, November 24, 1989

Saturday, November 25, 1989

MacMillan Theatre

8:00 pm

* * * * *

PROGRAMME

The Secret Marriage
Scene from Act I (in English)

Domenico Cimarosa
(1749 - 1801)

Elisetta
Carolina
Fidalma
Count Robinson

November 24
Lori Klassen
Monica Whicher
Pamela Stephen
Dwayne Barr

November 25
Paula Rockwell
Rebecca Poff
Catherine Duff
Thomas Fleming

Michael Evans, Musical Director
Michael Albano, Stage Director
George Brough, Pianist

Lucia di Lammermoor
Act II; Scene 1 (in Italian)

Gaetano Donizetti
(1797 - 1848)

Sir Henry Ashton (Enrico)
Norman (Normanno)
Lucy Ashton (Lucia)

November 24
Matthew Thomas
Jeff Wiseman
Rayanne Depuis

November 25
Russell Braun
Timothy Stiff
Valdine Anderson

James Fraser-Craig, Musical Director
Constance Fisher, Stage Director
John Greer, Pianist

Katya Kabanova
Act II; Scene 2 (in English)

Leoš Janáček
(1854 - 1928)

Vanya
Boris
Vavara
Katya

November 24
Timothy Stiff
Robert Hennig
Marianne Bendig
Adele Kozak

November 25
Oliver Dawson
Robert Hennig
Pamela MacDonald
Catherine Janus

Michael Evans, Musical Director
Michael Albano, Stage Director
Robert Tweten, Pianist

*** Intermission ***

Don Giovanni
Scene from Act II (in Italian)

Wolfgang Amadeus Mozart
(1756 - 1791)

Don Giovanni:
Leporello:
Donna Elvira
Masetto
Zerlina
Donna Anna:
Don Ottavio:
Maid of Elvira
Friends of Masetto

November 24
Russell Braun
Gordon MacLeod
Valdine Anderson
Thomas Fleming
Rebecca Poff
Catherine Janus
Oliver Dawson
Paula Rockwell
Greg Carpenter
Tom Cashmore
Brett Polegato
Marcus Pujol

November 25
Matthew Thomas
Paul Sketris
Sally Dibblee
Dwayne Barr
Monica Whicher
Sonya Gosse
Jeff Wiseman
Paula Rockwell
Greg Carpenter
Tom Cashmore
Brett Polegato
Marcus Pujol

Leonard Hancock, Musical Director
Constance Fisher, Stage Director
John Greer, Pianist

La Bohème
Scene from Act III (in Italian)

Ruggiero Leoncavallo
(1858 - 1919)

Marcello
Schaunard
Musetta
Mimi

November 24
Nils Brown
Brett Polegato
Catherine Duff
Sonya Gosse

November 25
Robert Hennig
Jeffrey Carl
Elizabeth Turnbull
Catherine Janus

John Greer, Musical Director
Michael Albano, Stage Director
Robert Tweten, Pianist

Carmen
Scene from Act II (in French)

Georges Bizet
(1838 - 1875)

Carmen
Frasquita
Mercédès
El Remendado
Le Dancaïre

November 24
Elizabeth Turnbull
Sally Dibblee
Paula Rockwell
Greg Carpenter
Jeffrey Carl

November 25
Pamela Stephen
Rayanne Dupuis
Margaret Terry
Timothy Stiff
Brett Polegato

Leonard Hancock, Musical Director
Constance Fisher, Stage Director
Judith Ginsburg, Pianist

* * * * *

NOTES

The Secret Marriage

Domenico Cimarosa

At its first performance, February 7, 1792, this opera so delighted the Austrian Emperor Leopold II that it was repeated in its entirety.

The wealthy Geronimo's household comprises his sister Fidalma, his two daughters Elisetta and Carolina and his business partner Paolino who is secretly married to Carolina. The fact that Fidalma is silently in love with Paolino should come as no surprise. To add to the intrigue Count Robinson arrives to arrange a match with Elisetta.

In a Trio Elisetta and Carolina exchange insults to music of a courtly elegance while Fidalma tries to make peace.

Fidalma expounds her views on men and how to manage them.

Count Robinson arrives and mistakes Carolina and then Fidalma for his intended, Elisetta. It is clear that Carolina wins his heart from the first. The ensuing quartet indicated the state of mind of each character in turn, then all together, ending in a spirited Allegro.

Lucia di Lammermoor

Gaetano Donizetti

For many years Lord Henry Ashton has maintained an implacable feud against the family of Ravenswood. He has broken their power, seized their ancient castle -- and still he does not relent. So long as Edgar of Ravenswood survives, Lord Henry knows no peace. Another problem weighs heavily on the warlike lord: a hostile monarch is about to ascend the throne of Scotland. Henry is in danger of proscription unless his sister, Lucy, marries a man with influence at court. Unfortunately, Lucy has fallen deeply in love with Edgar and to Henry's fury, has betrothed herself to him. Edgar's temporary absence from Scotland gives Henry and his henchman, Norman, an opportunity to spread rumours of infidelity. On the day of the planned forced marriage to his wealthy ally, Sir Arthur Buckland, Henry shows Lucy a forged letter from Edgar and convinces the wretched girl of her fiancé's unfaithfulness.

Katya Kabanova

Leoš Janáček

Katya Kabanova is one of four of Janáček's nine operas for which he wrote or adapted the libretto. He based his three-act theatre piece on a Czech translation by Vincenc Cervinka of "The Thunderstorm", a drama by the 19th century Russian realist Alexandr Ostrovsky.

The drama centers around Katya, an innocent young girl who marries into the Kabanovs -- a family dominated by a sadistic mother. At first Katya accepts the fate of a loveless, passive life but soon turns outside her marriage to Boris (the nephew of a neighbouring merchant) for affection and understanding.

Vavara, Katya's sister-in-law, is cognizant of the unhappy girl's plight and has arranged for a meeting between Katya and Boris. She has stolen the key to the gate behind their house which leads to a deserted garden.

Vanya, her own lover, is waiting for her there and is surprised when Boris arrives saying that he had received a message to be in the garden that evening. Vavara comes to meet Vanya and whispers to Boris to wait; he will not be disappointed. When Katya arrives, Boris proclaims his love. Vavara returns and urges the lovers into the woods, telling them that she and Vanya will keep watch. Vanya berates Vavara for arranging the affair, but she tells him that she has taken care that Kabanicha will not find out. Soon Katya and Boris return and bid each other an emotional farewell.

Don Giovanni

Wolfgang Amadeus Mozart

In the first act of the opera, Don Giovanni, after many amorous conquests, has met defeat in three encounters: with Donna Elvira, whom he has deserted and who has followed him; with Donna Anna, whose father he has killed in his escape from an unsuccessful attempt at seduction; and with the peasant Zerlina, whom he has vainly tried to lure from her betrothed, Masetto.

As Act II opens, Don Giovanni and his servant, Leporello, are found in the vicinity of the inn where Donna Elvira is staying. A quarrel is in progress as Leporello threatens to leave the service of the Don unless the endless

philandering ceases. Don Giovanni pays no attention and indeed extols the charms of Elvira's maid. Slipping Leporello a few coins, the Don decides on a plan of campaign. The two exchange cloaks and hats and with the help of darkness and disguise, Leporello succeeds in luring away Elvira who rejoices that her lover has returned. The way is now clear for the master to serenade the servant girl who for a moment appears at the balcony. She vanishes as a group of angry peasants appear in search of Don Giovanni. They are armed with cudgels and their leader, Masetto, carries a musket and a pistol. In his disguise, the Don outwits the group -- sends them off in various directions and manages to deliver a sound beating to Masetto. Cries of distress eventually attract Zerlina to her betrothed who comforts him and leads him homeward.

In the meantime, Leporello and Elvira have lost their way in the darkness. Leporello has tired of the comedy and of Elvira's words of love. As he is about to escape through a passageway in the courtyard wall, Donna Anna appears with her fiancé, Don Ottavio. She is grieving over her father's death and the two are bent on revenge. Even now, Leporello has not reached the end of his misfortunes as Zerlina and Masetto block his avenue of escape. At first all confuse the servant with the master and, upon discovery, the terrified Leporello flees for his life.

La Bohème

Ruggiero Leoncavallo

Ruggiero Leoncavallo's *La Bohème* was first performed in Venice in 1897, just fifteen months after Puccini's immortal work had been successfully produced in Turin. Calling it a *commedia lirica*, the composer created his own text after Murger's *Scènes de la vie Bohème* achieving a more comprehensive picture of the hard bohemian life than Giacosa and Illica had done for Puccini.

Leoncavallo's energetic and melodic score is in veristic style and, while virtually driven from the stage by Puccini's masterpiece, it is of more than historical interest; the vocal line is demanding but grateful and, in spite of a somewhat sprawling libretto, the opera has colour and dramatic impact.

In Act III the Bohemians labour in Marcello's studio; Schaunard has broken off with his Eufemia while Rodolfo is inconsolable over Mimi's departure to live with a wealthy suitor. When the artists leave, Musetta writes a letter to Marcello, having decided she must leave him because she cannot be sure even of her daily bread. Mimi's unexpected appearance and her protestations of devotion to Rodolfo only strengthen Musetta's resolve and she implores Mimi to abandon the bohemian life of poverty and misery.

Carmen

Georges Bizet

At the disreputable inn of Lillas Pastia, Carmen and her gypsy companions, Frasquita and Mercédès, have been entertaining the customers of the evening. When all have left, two smugglers, Remendado and Dancaïre, inform the women that a new illegal enterprise is underway and, as usual, feminine guile and assistance are necessary for success. Carmen's revelation that she has fallen in love and will not be able to take part in the expedition causes great mirth. She is, however, adamant and the smugglers are unable to enlist her support.

OPERA DIVISION

Musical Director: James Fraser-Craig
Head Coach and Conductor: Michael Evans
Stage Directors: Michael Albano, Constance Fisher
Music Staff: George Brough, John Greer, Leonard Hancock*,
Stephen Ralls, Robert Tweten**, Judith Ginsburg (Student Repetiteur)
Associate Co-ordinators: Michael Albano, Constance Fisher
Administrative Secretary: Tina Orton

*Leonard Hancock is the former head of opera at the Royal Scottish Academy of Music and Drama.
His residency with the Faculty of Music Opera Division is
supported by the Herman and Florence (Moon) Briegel Fund.

**Robert Tweten appears by arrangement with the Canadian Opera Company.

* * * * *

PRODUCTION STAFF

Technical Director/Lighting Designer: Fred Perruzza
Stage Manager: Chris Porter+
Technical Assistants: Jim Earls, Scott Thom
Assistant Stage Manager: Roman Hurko+
Scenic Artist: Richard Mongiat
Wardrobe Co-Ordinator: Diane McCann-Davis
Wardrobe Supervisor: Quita Alfred
Seamstress: Leisa Bellmore
Make-up: Debbie Vandelaar
Flyman: Sam Shaw
Stage Crew: Sean Baker, Chris Brooks, Scott Henderson
Jayson McLean, Wulf

+Courtesy of Canadian Actor's Equity Association

Special thanks: Denis Pizzacalla, Teresa Sawchuk, Howard Thornley, and Michael Switzer.

UNIVERSITY OF TORONTO FACULTY OF MUSIC
OPERA DIVISION

PATIENCE

BY
SIR ARTHUR SULLIVAN
& W.S. GILBERT

JAMES FRASER-CRAIG
CONDUCTOR
MICHAEL ALBANO
DIRECTOR

MARCH 2, 3, 7, 10

8 PM

MACMILLAN THEATRE

1990

EDWARD JOHNSON BUILDING

\$17 ADULTS \$11 STUDENTS/SENIORS
TICKETS AVAILABLE FEBRUARY 1

MAIL ORDERS: BOX OFFICE, EDWARD JOHNSON
BUILDING, U OF T, TORONTO M5S 1A1. CHEQUES
PAYABLE "U OF T" OR USE VISA. PLEASE
INCLUDE \$ 1.50 SERVICE CHARGE.

BOX OFFICE

978-3744